The Musical Tempo

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DEVOTED TO THE INTERESTS OF
THE MANDOLIN
GUITAR
AND BANJO

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PHILADELPHIA, PA., JUNE 1st, 1900

TEACHERS' LEAGUE MAY FESTIVAL.

The most brilliant affair of its kind ever given in Philadelphia, was the May Festival given by the Banjo, Mandolin, Guitar and Zither League, May 7th.

Long before eight o'clock people began to fill Musical Fund Hall, a concert hall noted the world over for its acoustic properties. The concert hall where such artists as Ole Bull, Jenny Lind, Patti, and many other artists of note have appeared.

A tribute in itself eloquent, was the presence of many of the players of these instruments in the city and surrounding towns. It was an ideal evening for the concert, especially favoring the banjos. So admirably was the entire affair conducted that not one hitch, wait, disappointment or interruption occurred during the evening's entertainment. It was a genuine musical treat and notwithstanding that many came with unusually large expectations, the audience left the historic hall agreeably surprised at the initial effort of the League.

The first number on the programme was Boieldieu's Overture "Caliph of Bagdad," arranged for Banjo Orchestra by Thos. J. Armstrong. The orchestra of fifty performers was in splendid form, especially in this selection, which, with its splendid orchestration was given an interpretation of which Mr. Armstrong might well feel proud. Mr. Armstrong was given a rousing encore. In response the orchestra rendered, under the leadership of the composer, Mr. Heller's "Little Rascal." Everyone in the orchestra was anxious for the "Rascal," and to say the least they fairly eat it. If hearing and seeing is believing, the audience certainly appreciated it. Someone even left their happy home to hand Rudy a bouquet. In response to this selection the orchestra rendered in a faultless manner, Armstrong's "Realm of Beauty" March.

The Clover Quartette rendered vocal selections, among their selections being "The Holy City," which was admirably rendered.

Miss Bertha Mueller rendered a Zither Solo. Her phrasing is musicianly, and tone of a delightful quality, the clearness of the vibrato being especially noticeable. For an encore she gave an interesting rendition of the "Last Rose of Summer."

An unusual feature was the next number, a Guitar Club of twenty rendering Gavotte from "Mignon," and Wedding March from "Midsummernight's Dream," arranged by Miss Anna Jacobi. Both numbers were well received, and the club gave "May Blossoms" for their encore.

A Mandolin Solo, by Fred C. Meyer, was next on the programme. His rendition of "Reverie," by Graham, captured the audience. The selection was given in complete harmony four part, with melody sustained. For an encore he rendered in a delicate manner, Robyn's Manzanillo. The audience was not content and asked for more, to which he happily responded with a "Cradle Song," a composition of his own, rendered in quartette form, and melody with accompaniment. It proved the most pleasing of his series. His solos, which abound with harmony, proved that the mandolin without an accompanying instrument is desirable for the concert stage.

One of the most pleasing numbers of the evening's entertainment, was the Zither Quintette, under the leadership of M. Jacobi. Their rendition of Mr. Jacobi's "Lillies of the Valley" was a revelation as to the possibilities of this much neglected instrument, the Zither. The selection was rendered with much feeling and expression, and seemingly faultless technic. The Bow Zither, in the hands of Mr. Faltermayer, proved a valuable aid to the club. The audience showed their warm admiration of the club's playing with hearty applause. For an encore they gave Mr. Jacobi's "Wissahickon" Polka.

Fred Stuber and his banjo, with Thos. J. Armstrong at the piano, proved one of the genuine hits of the programme. He opened with the "Castle Square" Fantasia, and for an encore he gave the "American Rondo," but Fred never satisfies an audience with one encore, and they insisted on another, to which he responded with a tremolo rendition of "The Darkey's Home Sweet Home." He was given an enthusiastic encore, and as a closing number gave a Medley of Rag-time Melodies. Mr. Stuber was in excellent form, and his performance on the whole was masterly. A decided improvement was noticeable in his playing since his appearance at the Armstrong Concert, last November. While his execution at all times has been marvelous, on this occasion his tone quality was surprisingly good.

A Harp Solo, by Philadelphia's celebrated harpist, Signor Cortese, was a pleasing feature.

The closing number, "Endymion" Concert Waltz, was conducted by the composer, Mr. Geo. Flora. It was a composition for Mandolin Orchestra, and of the highest order, each part bringing forth some new beauty. The rapidly changing tempos here and there is a severe test on the orchestra, yet all the instruments fell into line promptly. It was a fitting climax to the programme.

For the benefit of our readers it may be of interest to state the concert was a grand success financially, paying seventy per cent. For instance a member selling ten dollars worth of tickets receives as his share, $7.00. One teacher's share amounted to nearly fifty dollars, having sold about 150 tickets.

This concert being the initial one, it was decided to secure only local talent. Another concert may be given in November, when some of the noted artists may appear.

Those who visited Music Hall last night enjoyed a rare treat. Miss Borden's recital was a most meritorious performance. Signor Pettine of Providence, "King of the Mandolin," added very materially to the success of the evening. He performed some very difficult classical selections in a manner and style of execution which showed him to be fully entitled to the distinction, "king" of that difficult instrument. Many of his selections were of his own composition and were thoroughly enjoyed.

—*Fall River* (Mass.) *Herald.*

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THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY.

By R. M. TYRRELL.

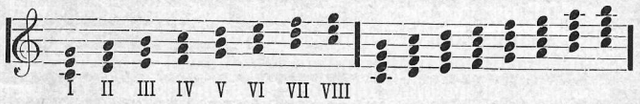
CHAPTER II.

ON CHORDS AND THEIR FORMATION.

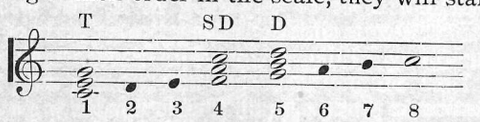
A chord is a combination of two or more notes struck together, such notes being used as will produce an agreeable effect. There are various kinds of chords: Triads, Chords of the 7th, of the 9th or 11th, and each chord has a particular designation, as Major or Minor, augmented or diminished.

A Triad is a chord of three notes, consisting of a fundamental note, its third and fifth. The fundamental note is usually repeated in an upper voice.

A Chord of the 7th is composed of four notes, a fundamental note, its third, its fifth, and its seventh. By fundamental is meant the note of the scale from which the chord is derived. Thus C is the fundamental note of the Triad of C; G is the fundamental note of the seventh chord of G.

Every note of the scale can be the fundamental of a Triad, or of a seventh chord. Taking the scale of C as an example for all scales the Triads and Seventh chords would be presented thus:

There is a name given to each degree of the scale. Its first degree is called the Tonic, its second degree the Super Tonic, its third degree the Medient, its fourth degree the Subdominant, its fifth degree the Dominant, its sixth degree the Submedient, its seventh degree is the Subtonic or leading tone.

Each scale or key has three principal Triads; the Tonic triad founded on the first degree, the Subdominant triad founded on the fourth degree, and the Dominant triad founded on the fifth degree. As those three triads comprise every note of the scale, they stand in the most intimate relation to it, and if we wish to present the key clear and distinct, those three chords should be the most frequently employed as its accompaniment. Arranged according to their order in the scale, they will stand thus:



(To be Continued.)

"Rosaline" is the title of a most beautiful romantic song from the pen of that well-known song writer, Wm. H. Clifford, and published by the World Publishing Co., Philadelphia. We had occasion to hear it charmingly rendered by the Atlantic City Four, at that resort recently.

GARRICK AND CERVETTO.

Cervetto, the famous Violoncello player, occupied the post of principal Violoncello at Drury Lane for many years. His fame as a performer was almost matched by the celebrity of his nasal organ, the tuberosity of which often caused the audience in the gallery to exclaim, "Play up Nosey." In Dibbin's "Musical Tour," 1788, we are told that "When Garrick returned from Italy, he prepared an address to the audience, which was delivered previous to the play he first appeared in. When he came upon the stage he was welcomed with three loud plaudits, each finishing with a huzza. As soon as this unprecedented applause had subsided, he used every art, of which he was so completely master, to lull the tumult into a profound silence; and just as all was hushed as death, and anxious expectation sat on every face, old Cervetto, who was better known by the name of 'Nosey,' anticipated the very first line of the address by—aw—a tremendous yawn. A convulsion of laughter ensued, and it was some minutes before the wished for silence could be again restored. That however, obtained, Garrick delivered his address in that happy, irresistible manner in which he was always sure to captivate his audience; and he retired with applause, such as was never better given, nor even more deserved. But the matter did not rest here, the moment he came off the stage, he flew like lightning to the music room, where he encountered Cervetto, and he began to abuse him vociferously. 'Wha—why—you old scoundrel. You must be the most———.' At any length poor Cervetto said, 'Oh, Mr. Garrick! vat is the matter—vat I haf do? Oh! vat is it?' 'The matter! Why you senseless idiot—with no more brains than your Bass-Viol—just at the—a—very moment I had played with audience—tickled them like trout, and brought them to the most accomodating silence—so pat to my purpose—so perfect—that it was, as one may say, a companion for Milton's visible darkness.' 'Indeed, Mr. Garrick, it vas no darkness.' 'Stupid fool—how should a man of my reading make himself understood by—a—. Answer me—was not the house very still?' 'Yes sir still as a mouse.' 'Well, then, just at that very moment did you not, with your jaws extended wide enough to swallow a six penny loaf—yawn?' 'Sare Mr. Garrick—only if you please hear me von vord. It is alvays the vay—it is indeed, Mr. Garrick—alvays the vay I go ven I haf the greatest rapture, Mr. Garrick.' The great man's anger instantly cooled, The readiness of this Italian flattery operated exactly contrary to the last line of an epigram—the honey was tasted and the sting forgot."

Francis J. Shea, banjo teacher, was one of the features at a recent concert given in Westfield, Mass.

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EDITOR - - - - - **ALVIN BUDSEIGN**

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THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

Written for the "MUSICAL TEMPO."

HOW TO GET PUPILS.

BY ADA CHAPMAN.

Not long ago I was reading a prize offer from a Musical Journal which read as follows: A prize of $5.00 will be given for the best article of not over 500 words on "How to get pupils," submitted to teachers of mandolin, guitar and banjo. I did not join the contest, however, as I heartily disapprove of so much sarcasm manifested among our musicians. But I have a few ideas of "How to get pupils" that I might suggest, if I was sure the Mr.——— who wrote the before mentioned prize offer, did not read the "Tempo," and of course he does not, as it is only the man who appreciates a good thing that reads the "Tempo." But to the subject, "How to get pupils" I will say, first teach well the pupils you already have. Improve the one talent is, "How to get others." And if one of your pupils should be less apt than others, do not think it is time and labor lost to give him extra attention. "It is the weak lamb that needs the shepherd's care." Do not forget there was once a time when you knew nothing of music, and when a pupil makes a mistake do not correct it in an excited tone the instant it is made. It only irritates and causes many more. Wait till the exercise is finished, then refer to it, and "try again." Many teachers make great mistakes in trying to correct mistakes. We all know pupils must have encouragement, not only in word but in look. Some teachers frown at every little mistake, and think after the exercise is finished a remark, "that is very good," or "you play that very smoothly," is sufficient encouragement. This in my mind is a great mistake. Always be pleasant in your corrections. A correction made in a manner that is anything but calmness on your part is disastrous. I might say a word about correcting faults. First learn yourself and correct your own faults; then study the disposition of the pupil, which will help you to make corrections understandingly. I will relate a little circumstance that occurred recently, as it may be of interest to some new teacher. One of my (guitar) pupils had fallen into the habit of allowing the hand to rest on the large E string the instant it was picked, causing the vibration to stop. I studied a great deal how I could correct it, as she was of a nervous disposition. Finally I decided on a new plan, and when the next lesson came I asked how the hand had been conducting. She informed me there had been no improvement. But before touching a string, I said: "You may play "so and so"; I am sure your hand will behave very nicely. Now you see if I am not right. You will not rest your hand on the strings once during this exercise." The remark caused a little laugh, and as she played the exercise she thought of nothing else but the remark and the unruly hand. The result was the fault was overcome immediately. A great fault of teachers is trying to correct too many faults at once. I am more successful correcting one at a time. Strive to interest your pupil. First learn their ambitions. If one wishes to be a teacher, give him the benefit of your experience and years of hard work, do not be afraid to mention your own faults, (if you have any, eh?) in teaching a pupil the qualities of a good teacher. And if you have some original ideas, do not think it will hurt you professionally to let other teachers profit by them. Remember you are seeking ideas of other men. Teach your pupils the importance of good music, trashy music and trashy literature, go hand in hand. If you are a lover of dreamy music do not pronounce other styles trash. And if a pupil should wish to take some brilliant opera, do not insist upon a dreamy piece, simply because you may like it better with the argument. Perhaps it may seem dry to you, but it has a particular style of fingering in it that will be very beneficial to you; choose that particular style of fingering in something brilliant; your efforts will then be successful. Last but not least, do not think it will hurt your reputation to teach a pupil that is unable to pay for their lessons. Imagine your own ambitions being dashed to the ground. There are some people in this world that are born musicians, who are forced to realize but a part, a mean outline of their ambitions. My dear friend, if you should meet a person of this rank deem it a favor to yourself to teach them, and teach them the best you know.

CONCERTS

The Arions of Dallas, Texas, one of the leading mandolin clubs of this country, gave an artistic recital Feb. 23rd. Mr. Simpson, director, writes, Mr. Abt amply sustained his great reputation, and won many friends by his masterful playing. The Arion Club came in for their share of praise and surprised even Mr. Abt.

A testimonial concert was tendered J. E. Pettine at the Y. M. C. A. Hall, Providence, R. I., by the Verdi Musical Club. The Providence *News* prints the following: "The solo playing of Mr. Pettine was as usual, of a high degree of excellence. Owing to lack of space we are obliged to omit the programme, which was highly artistic.

The Ideal Club of Worcester, Mass., gave their Fifth Annual Concert at Horticultural Hall, April 10th. Fred'k J. Bacon of Hartford, and Carlo Carciotto of Boston, were the soloists. One of the features of the banjo club was the rendition of Lansing's latest patrol, "Guardmount in Darktown." The concert throughout was thoroughly enjoyable, and reflects credit upon the instructor, Mr. Harry N. Davis, who by the way is one of the most popular teachers of the Academic City.

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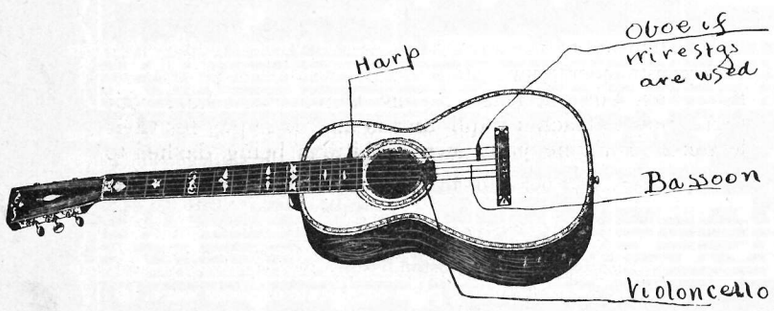
TONE COLOR.

By ROY B. SIMPSON.

PART III.

(Continued from Vol. 5, No. 2.)

The guitar is essentially the piano of the mandolin orchestra and should never be used in the orchestra in conjunction with the piano, as the effect is lost where the two are used together. The guitar must be the accompaniment instrument in the small orchestra, while the second mandolins and mandolas fill in the places occupied by the cornet and clarionet in the regulation string orchestra. The following diagram of the guitar will show clearly where the different tone qualities may be found :—

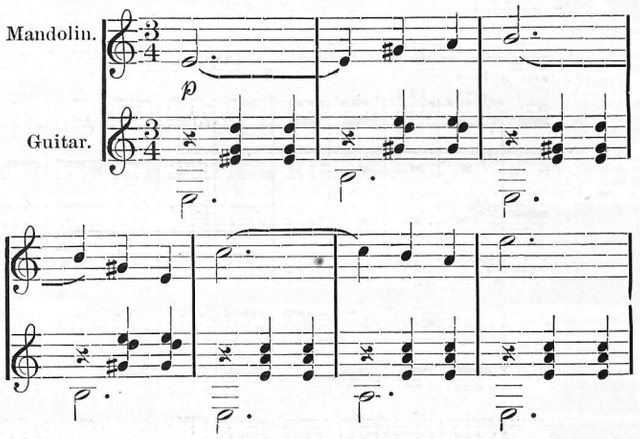


It will be seen that we have four distinct tone qualities in the guitar.

To secure the bassoon effect the strings should be struck within two or three inches of the bridge in a very decisive manner—the idea being to make a tone as "reedy" as possible.

The oboe tone on the guitar cannot be produced except where wire strings are used; in such cases the strings should be played within two inches of the bridge.

The violoncello tone is found at edge of sound hole on the G, D, A and E strings. Great care should be exercised in the way the strings are attacked. So many guitarists snap the strings by placing the thumb under the strings, lifting up and releasing it, which causes the objectionable snap and rattle. The correct way is to press the string down from the top and release it by letting the thumb slide off.

The harp tone may be found on all strings just over end of fingerboard and is especially effective in waltz movements, such as Ivanover's "Danube Waves," as shown in the following example :—

THE PRACTICAL EXAMPLES.

In order to more clearly demonstrate our theories we must make practical examples of them and will use as our first exercise a few bars from Gillet's "In the Mill." This is a characteristic piece and represents the millwright sharpening his millstone with a steel hammer. To those who have never heard the sound of a millstone during the sharpening operation, I will say that the sound is very similar to that made by striking a blacksmith's anvil with a small carpet hammer.

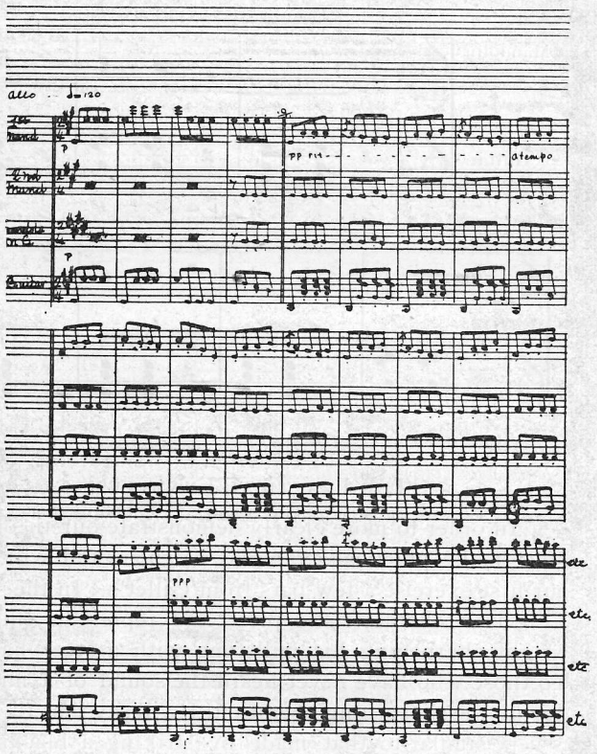
To render this selection effectively, a metallic tone should be produced; metallic a very staccato throughout this entire first movement which I give. (Space forbids the publication of a full arrangement.)

The mandolins and mandola should be played within one inch of bridge and the vibration of the tone should be stopped as quickly as the note is struck. This is done by releasing the pressure and allow the finger to remain

on the string. No open strings in staccato movements of this kind must be played. This is the only correct way to produce a perfect staccato.

The guitar should also be played staccato. On the open basses the vibration may be stopped by the wrist of the right hand immediately after the note is struck. The entire chord may be stopped by the right hand immediately after the note is struck. The entire chord may be stopped by the right hand. It is very important that all instruments should be as a whole in staccato work, and the tone should be decidedly distinct, but as short and quick as the wink of an eye.

In the first four bars following the introduction the mill-wright is represented as just settling down to work, and is slow in making a start; for this reason we retard the first four bars. The tempo of this piece is ¼=120 or about the same tempo a company of militia would make in a regulation march.

Tune mandola A, D, G and C a fifth lower than mandolin and read as mandolin music.

The above movement is followed by an accelerando movement in C sharp minor, representing the mill-wright grinding off the rough projections with a small stone. The first movement is repeated and the mill-wright tests his work in the machine. The machinery grinds, which is represented by a brilliant movement. The mill-wright then stops his machinery, takes out the millstone and finishes with the first movement and a brilliant coda.

(To be Continued.)

THE COMPOSER.

When a publisher returns your manuscript with a short note advising you he cannot use it. Don't burn it. Some other publisher may find something good in it. Some excellent and unusual talent has often been discouraged by the rejection of their first attempts. Almost anyone would accept a manuscript of Valentine Abt's, yet some of his first attempts at composition were rejected, and by some of the largest publishing houses in the country. Rudyard Kipling too had the majority of fifty of his first attempts rejected. Many critics are supposed to know the good things after one or two readings, but many a genuine hit has been rejected from the outset.

A Criticism of Paderewski.—This is how a Kansas journalist criticised Paderewski the other day: "We heard the Polander Paderewski, play the piano in Convention Hall, Kansas City, the other night. The fellow is deceitful. He makes you think all the time he is going to play a tune, but he never does. He flirts all around a tune, but he never touches it. His hair looks like a wig, but it isn't. He deceives you in a hundred ways. He He makes the sweetest sounds you ever heard that were not a tune. He has his piano so trained that it will keep right on playing when he is not touching it. He reaches out slowly and strokes it, drawing back his elbows like a man brushing a girl's hair. You see the moonlight, and you are there with your girl, but somehow she don't love you. You know the sorrow of that, and that's why we don't like Paderewski."—*London Globe.*

PERSONALS.

Mr. Vess L. Ossman, we understand, sailed for London to participate in Essex and Cammeyer's big Concert.

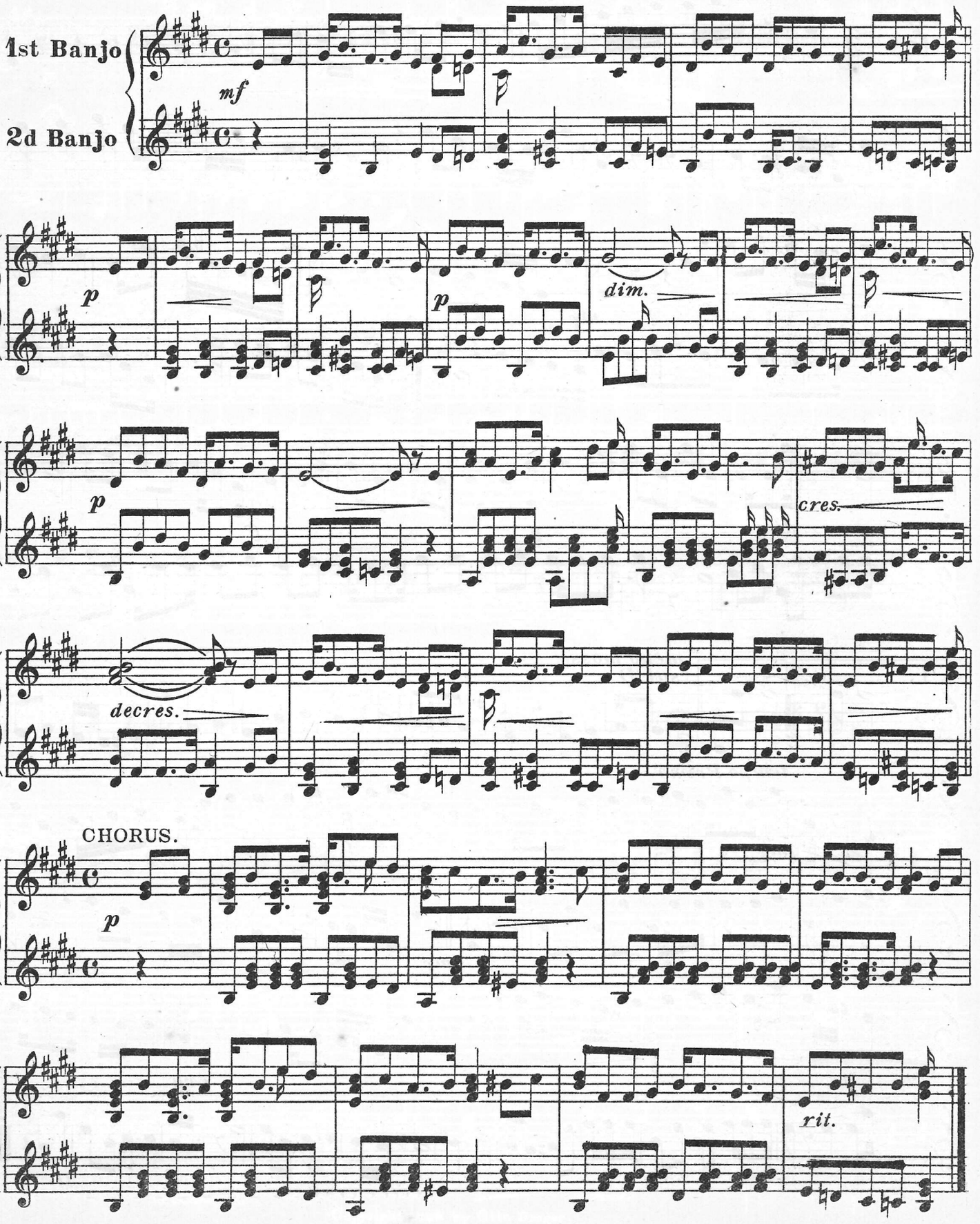
S. S. Weeks, mandolinist, is playing the Keith Circuit. In a letter of recent date he writes: "I am much pleased with my reception in all the cities. The audiences appreciate my work. I sail for Paris next month.

Edouard Strauss, concert director of Vienna, and his famous orchestra of fifty musicians, will tour America this Fall.

The University of Wisconsin Mandolin and Glee Club, have united with some of the dramatic talent of the College, and their work is highly spoken of by the press of Chicago and surrounding cities.

The Euterpe Club of Boston, issue a neat specimen programme containing many flattering press comments on their work.

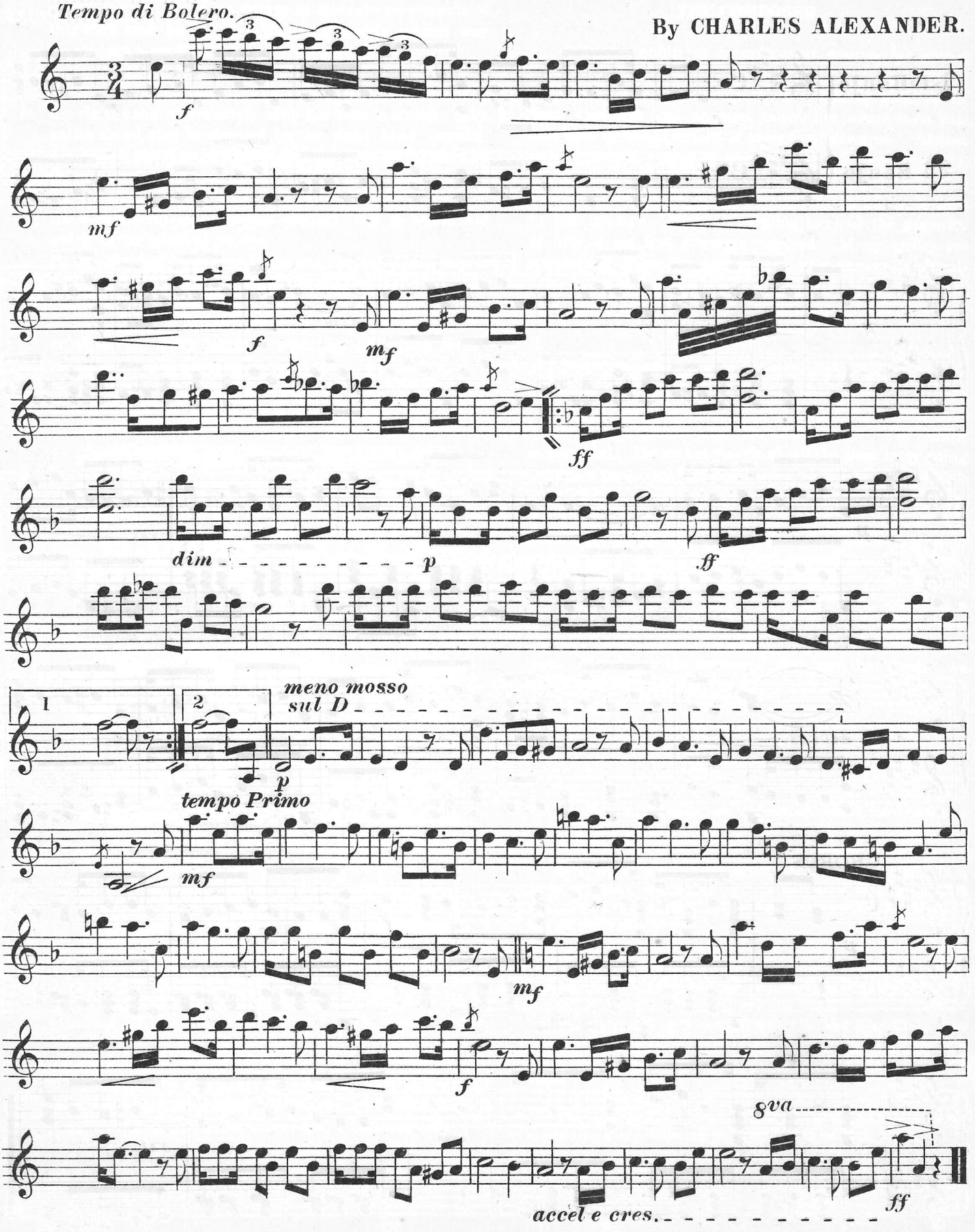
By The Dreamy Susquehanna Long Ago.

CHAS. E. BAER.
Arr. by M. RUDY HELLER.

Copyright 1900 by Jos. Morris.

BOLERO

1st MANDOLIN.

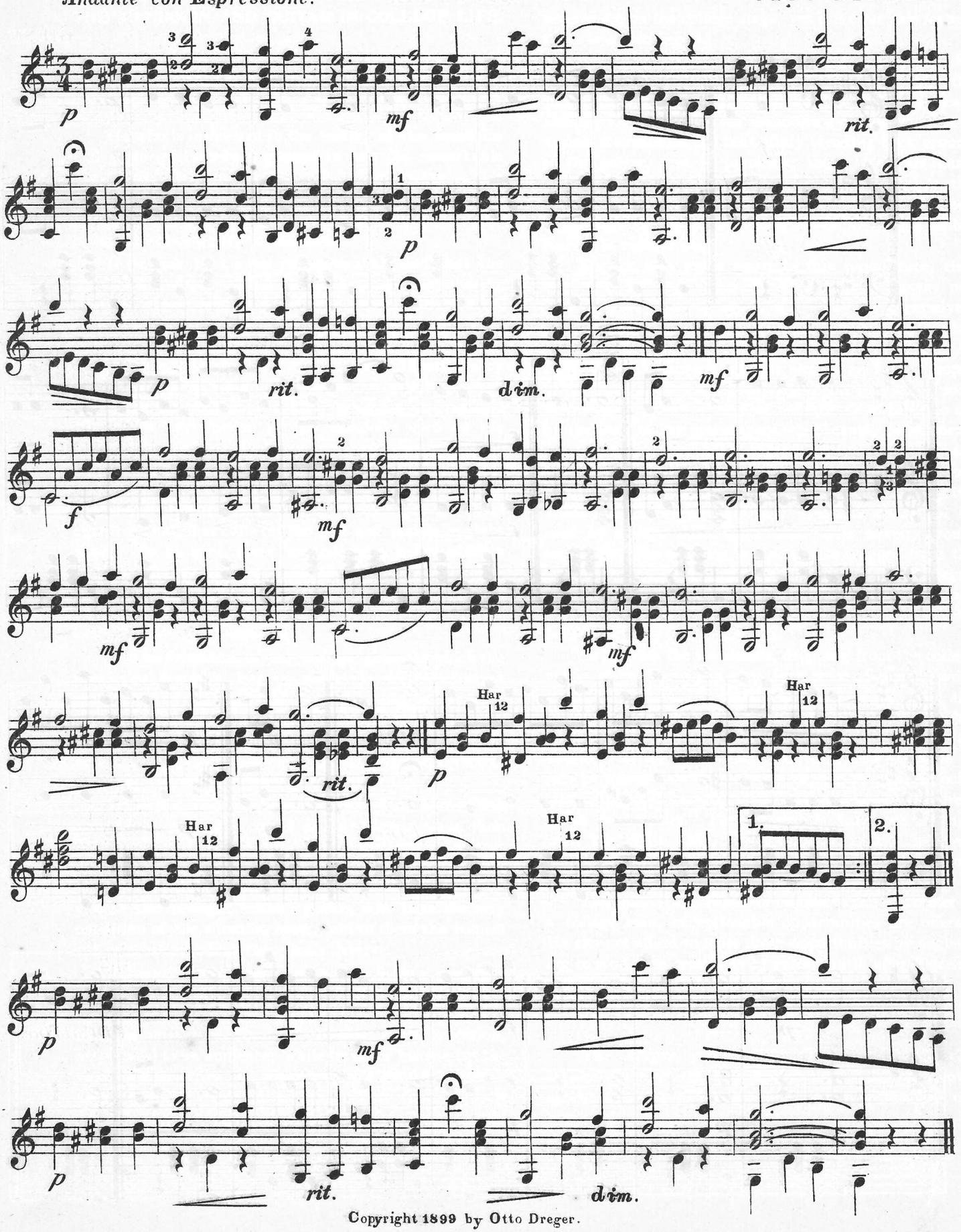
Tempo di Bolero.

By CHARLES ALEXANDER.

Copyright 1900 by Edw. A. Meyer & Co., Philadelphia, Pa.

HALCYON WALTZ

Solo GUITAR

Andante con Espressione.

OTTO DREGER.

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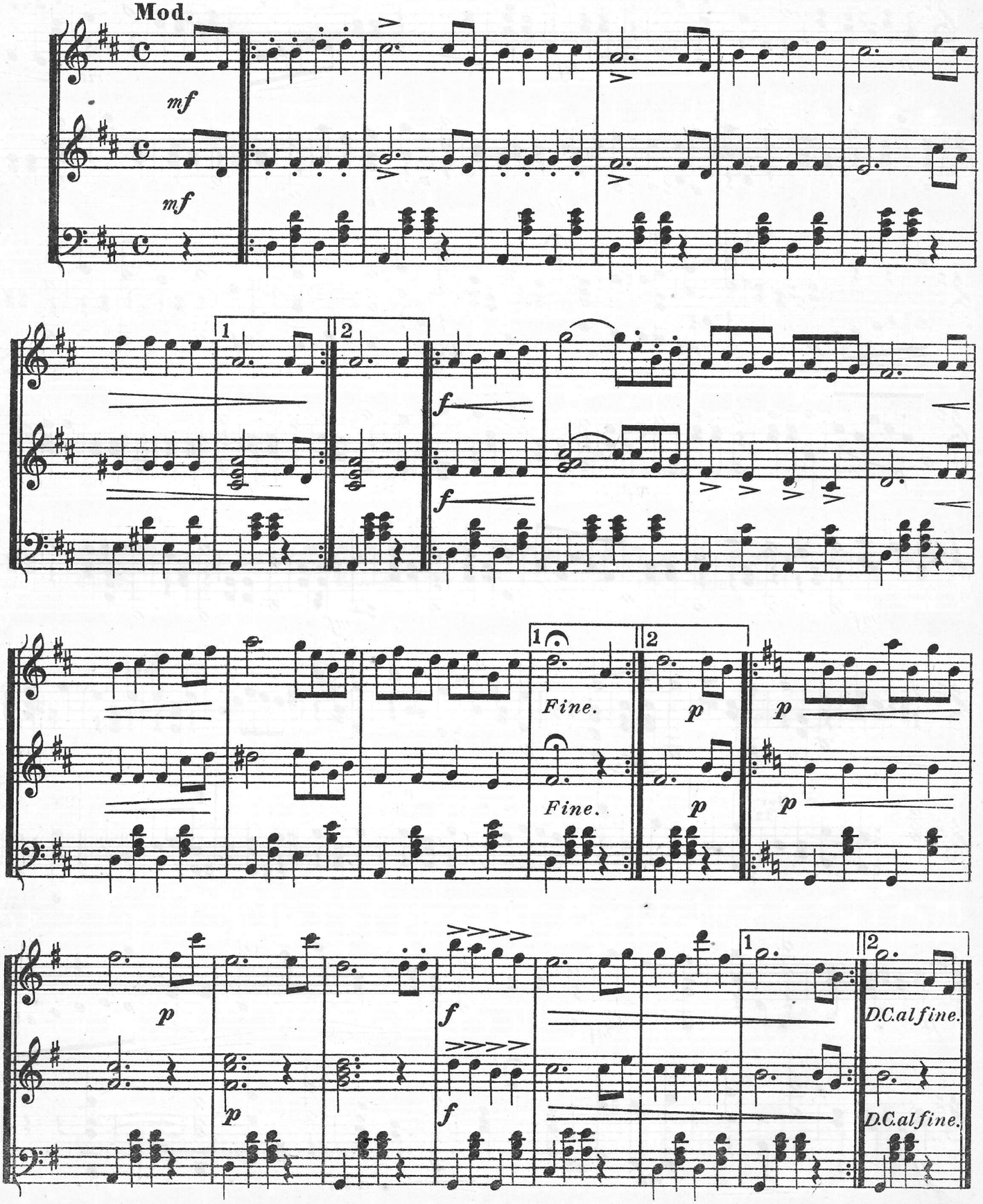
FORGET ME NOT.

GAVOTTE.

GIESE.

THE MANDOLIN AND GUITAR IN COLLEGE LIFE.

By W. B. Hinkley,

Ex-Leader of the Wesleyan Mandolin Club.

He who is interested in the history of the mandolin and guitar will surely be pleased to note the remarkable favor they have won in our American Universities. This popularity of the silver toned mandolin in combination with the mellow toned guitar, as a distinct feature of college life is of a very recent date.

If we look back a few years, we shall find that the musical life of our college found its expression entirely in vocal music, with occasionaly a violin or flute solo. Thus, a college concert programme would be comprised of glee club songs, quartettes, violin solos and flute solos. Later the banjos and guitars were used and became very popular; but they were soon obliged to give way to the more refining influence of the mandolin and guitar. Since this introduction of the mandolin club on the college concert stage, there has been a steadily increasing demand for its presence. This is very clearly shown in instances where a college takes both a banjo club and a mandolin club on the road. In these colleges the manager frequently has calls for the glee and mandolin clubs alone. To be sure, some few audiences, before which a college club is to perform prefer often times a banjo club; but such audiences are rare. Today the mandolin club is a distinct feature of college life, and is demanded of every live college community.

The performances of the college glees, in which the mandolins figure so largely, are made the social event wherever they go, and when the clubs come before their own college, as it is their custom twice a year, their concerts are looked upon as the great social events of the college year. This prominence given to these instruments is very significant musically.

It proves that the position of the mandolin and guitar in the musical world is on a higher plane than formerly. This association with institutions of culture has tended to broaden their field of usefulness. They have been thus placed in the hands of our best American youths and brought before a public, who from the very condition of the situation must yield to them the respect and admiration which they justly deserve.

A beautiful testimonial and tribute is thus presented to their power in pleasing the music loving public. The mandolin possesses a peculiar musical charm, which even an amateur if reasonably careful in his execution, may reveal to an audience; while its sister instrument the violin demands for the displaying of a similar charm, a long period of constant practice. This fact in itself may be one of the responsible features for the mandolin acceptance on the college stage, yet it is clear this feature alone is not sufficient.

There must be some other source of attraction for the university public, and this source is found in the delightful effects produced with the club. Those delicate shading tone qualities, the mandolin's easy adaptation to varied movements, the beautifully blending back ground of the guitar, and in particular those attributes found only in the mandolin and guitar, which appeal to the romance emotion, all unite in wining the joyous applause which has resulted in making them an indispensible feature in college life.

We are also made aware by this prominence, that they have ceased to be a novelty and have become not only a source but a means of culture in themselves. When they were first used in college it was said that their life would be a short one on the college stage. As they gradually became popular, people said their popularity was due to their novelty and that this would soon wear away. I well remember the statement made to me by the head of my preparatory school music department, when one day I asked him what he thought of the mandolin. I was then thinking of taking it up before entering college. He strongly advised me to study the violin instead, saying that the mandolin would not be used by college clubs long, since their novelty would soon wear away and they would then be dropped from the college glees. Notwithstanding this advice, I began the study of the mandolin at once, under Mr. Arthur C. Robinson, of the Boston Ideal Club, and have never once been sorry of my decision.

So far from the mandolins, dropping from the college music stage, I can say after four years of concert work with the Wesleyan University Mandolin Club, that the mandolin was never more popular than today, and that this popularity is so far from waning, that I have no hesitancy in saying, the mandolin club will continue to be a permanent factor in every college musical association, and that it has gained this eminent position entirely on its own merits. The struggle it has gone through with the banjo club, which is still popular in some colleges, during this period of its evolution is alone conclusive proof of this fact.

As a source and means of culture to the performer as a college man, exceptionable opportunities are offered. He can not afford to loose these opportunities by neglecting to study the mandolin or guitar until after entering college for the following seasons.

(*To be Continued.*)

The *Allegro*, published by C. C. Adams, Dwight, Ill., has changed its title, and will hereafter be known as the *Concerto*. This is a newsy journal and has our best wishes.

THE DEVELOPMENT OF THE ZITHER IN AMERICA.

By E. G. Egge.

About 50 years ago, zither players in America were quite a curiosity. The instrument was entirely unknown and in fact but very few Germans came to this country who could play it at all. Among the most prominent pioneers, were M. Turner, J. Denk, P. L. Brachet, F. Waldecker, J. Gerbel, J. Noeroth, F. Wigand, J. Kleespies, F. Willimek, A. A. Bohne, Dr. Spranger; who settled in various parts of the land. The methods of playing and stringing differed widely, yet the sweet and characteristic tone of the zither remained the same and did not fail to produce a profound impression upon American listeners. Naturally being introduced by Germans, it first took root principally in German and German-American circles, where the zither soon became more and more popular. All players irrespective of ability were eagerly sought for and developed into teachers, and although there were some thorough musicians among them, many there were whose sole commendation lies in the fact of having introduced the instrument, but certainly not in having furthered music. We must bear in mind that every new community is composed of mixed elements and each member in his peculiar way contributes his share to the advancement of the whole.

So likewise each pioneer of zither playing is entitled to our gratitude, and not to criticism, and reproach for his efforts in furthering the popularity of the zither in America. We must not forget that the zither and its literature in those days was not what it is now. The first necessity hence was to gain as many proselytes as possible. Reform comes gradually. We must first have the raw material before we can expect to produce the finished article. It would hence be unjust to find fault with the old school of zither players and their teachings. They did what they could to the best of their ability and knowledge, and opened the field which is now left to the younger generation to cultivate. Many of our present leading and most progressive zither teachers are pupils of the old pioneers, who having exhausted the stock of their preceptors knowledge studied on themselves and strode onward in the path of progress.

So year by year the ranks of zither players have been swelled. The zither in the meantime developed wonderfully abroad; M. Albert, J. Pugh, F. Pv. Ott, P. Rudigier and other master-minds proclaimed a new era of reform. Naturally great opposition was at first encountered, but little by little the plough share of superior knowledge furrowed the soil, and the seeds of progress were sown. Our American zither players were not indifferent to the struggle abroad, but profited vastly thereby. Numbers of new zither players arrived, and many brought with them the teachings of the new system; so that gradually, we see the prejudice against the Bass Clef and normal stringing fade away. Thorough teachers and professional performers have come to this country within the past 15 years and demonstrated how the zither has advanced. The result is that not only the general public obtained a better idea of the instrument but our native teachers constantly received fresh impetus to go onward.

A demand for American publications asserted itself and to supply it our foremost teachers produced original compositions and arrangements which met with popular favor. In proportion to the development of the zither its literature has also improved. Within the past few years the zither has gained innumerable friends, and teachers are everywhere in demand. This means that the zither will before long be the popular instrument of America. It has been admitted and is being taught in the leading conservatories of Philadelphia, New York and Chicago. Thus we can safely assert that zither playing in this country is established on a sound basis, while progress and reform are being rapidly accomplished.

CONCERTS.

The Marietta Orchestra, under the direction of Fr. Schmiedeke, gave their first concert March 5th. Among the selections rendered was the "Fort Belle Gavotte," by H. L. Theis. The concert was largely attended, being a financial as well as an artistic success.

The pupils of the Mandolin, Guitar, Zither and Banjo departments of the Pennsylvania Conservatory of Music, Philadelphia, under the direction of Mr. and Mrs. Maurice Jacobi, gave a recital at the Conservatory hall, May 28th. The programme throughout was an enjoyable one and reflected credit upon the instructors. A mandolin quintette, composed of Misses Bachman, Meyers, Mr. and Mrs. Jacobi, and Mrs. A. Paustian, rendered selections from "Midsummer Night's Dream," giving evidence of good training.

The Fourth Annual Musicale given by Miss Elizabeth Peall, at Bank Hall, Philadelphia, was a thoroughly enjoyable affair. The Mt. Vernon Institute Club assisted. The club work, under the leadership of Miss Peall was excellent. The playing of Miss Peall's pupils gave evidence of her superior methods. Bank Hall was crowded and everybody present expressed themselves as delighted with the programme.

Farland gave his Second Annual Recital in Boston, May 8th, assisted by the Imperial Quartette, the Albion Male Quartette, and Heinrich Schnecker, harp soloist of the Boston Symphony Orchestra. Farland made a lasting impression on his audience in Boston last year, and it seemed almost impossible to let a season go by without a Farland Recital. Only seven numbers were given, but each and every one was of the highest order.

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OPPORTUNITIES.

At different times we are in receipt of letters from teachers asking if we know of some good field for them. Most of them complain that their city is "no good" or is "worked to death." Most of these seem to think that the successful teachers and players have attained success through good fortune. It is ridiculous for anyone to think that opportunities come to others and *not* to oneself. Opportunities appear everywhere, but if you do not grasp it, someone else *will*. The chances are the field you are now located in, is the very one you would be looking for. Perhaps the field you are now working affords greater opportunities than some new one you might select. If you are in earnest, painstaking and conscientious in your methods and attend to your duties, you cannot remain unnoticed. Every city appreciates a bright, energetic and determined person, and should you think your labors unappreciated, first study carefully yourself, review your methods, see if you can detect a plan in your work. Don't spend valuable time worrying about your competitor. You want to take care of yourself, so why worry about his business.

Any healthy young man should not offer bad luck for an excuse. Make up your mind today that you will come to your studio early in the morning and remain until you consider you have spent the entire day at your business, instead of coming to the studio at noon and leaving at three.

The following may perhaps prove interesting to you. I knew a young man who left a Western city because it was "no good" for a mandolin and guitar teacher. He had not vacated the city ten days when he heard of Mr. Smith locating there. "Why he'll starve in that town; I could'nt make a living there." But in spite of his predictions Mr. Smith prospered, and at the close of the season it seemed that almost all the young people of the city were studying the instruments. And still more, Mr. Smith had a class that netted him $35 a week, and since locating there (two years ago) two other teachers have made this their home and all three thrive.

So it can be seen that opportunities must be given *careful* consideration, and we would advise some of the complaining ones to carefully consider the field they are working, rather than be continually looking for a new one.

The publishers of *The Cadenza* have removed their offices to New York City, where the magazine will be published in future, in the very best style and will be constantly improved in quality and contents. The new home of *The Cadenza*, at No. 5 East 14th St., near Fifth Avenue, New York is excellently located and the prospects for the future growth of that celebrated periodical are all that could be desired.

OUR ZITHER DEPARTMENT.

The publishers of TEMPO, beginning with their April number, added a Zither Department, which has proven a move in the right direction. Many letters have been received praising the enterprising move of TEMPO, and the Zither players everywhere are delighted to know that this is the first magazine to add this as a permanent department. From time to time we shall publish interesting articles and music for this instrument, and we trust we may have the assistance of our readers and those who are interested in the instrument.

ANOTHER LEAGUE.

Another League has been launched, this time across the water, in the very midst of where much of our good music comes from. At present the League has three branches; one at Munich, Augsbourg and Moscow. Its title is the International League of Guitarists. In Munich, the League has fifty members, and Augsbourg fifteen. While in Moscow it has thirty.

The League is very much like the Banjo, Mandolin, Guitar and Zither Teachers League of Phila. Their plan is to cultivate and popularize the guitar, and also awaken interest in general among the teachers and manufacturers. Annual concerts are to be given, in which the guitar is to be heard in solo, duet, trios, ensemble and vocal, with guitar accompaniment. An exposition of instruments is also among the features.

The Philadelphia League received an interesting letter from the International League, and an exchange of notes to each other will undoubtedly prove beneficial to both organizations. The International League has our best wishes and we hope to give our readers more about the League in our next issue.

PERSONALS.

C. W. Wilcox, the eminent musician has located in New York City, where he has opened a studio for teaching and will devote his time to composing. A great many of his delightful compositions for mandolins will be published the coming Winter by H. F. Odell & Co., Boston.

Mr. J. J. Derwin, the popular teacher of Waterbury, Conn., was a visitor to the May Festival. Mr. Derwin has one of the largest classes in the New England States, which is a deserved testimonial to his painstaking and superior methods.

The well-known sketch team and illustrative song producers, Hyde and Cross, are making a tremendous hit with "Rosaline" at Versailles Park, McKeesport, Pa. This song is predicted by the best judges as a sure hit.

A STOLEN "STRAD."

It has often been remarked that to steal a valuable violin is as hazardous as to steal a child; its identity is equally imprenable, in fact cannot be disguised, save at the price of entire demolition. To use a paradox, violins, are all alike, yet none are alike. The indelible personality of the best violins has been a powerful agent in the cause of morality, and has deterred many from attempting to steal them. We have, however, instances of the undiscovered robberies of valuable instruments, and notably that of the fine Stradivari which belonged to a well-known amateur, and an attache at the British Embassy at St. Petersburg. The violin in question was numbered with the Plowden collection. I disposed of it to the amateur above mentioned in 1868. It was a magnificent violin, date 1700, in the highest state of preservation. In the year 1869, the owner of it was appointed to the Embassy at St. Petersburg and removed thither. He was a passionate lover of the violin and an excellent player. One evening he was playing at a musical party. After he had finished he placed his "Strad" in its case as usual, which he closed without locking it. The next day he was amusing himself with a parrot, which bit him on the leg; the wound appeared unimportant, but exposure to the cold brought on malignant abscess and he sank and died. In due course his representatives arrived at St. Petersburg and took charge of his property, which was brought to England. Some twelve months afterwards, a relative, Mr. Andrew Fountaine, of Norfolk, who took much interest in valuable violins, was visiting the family of the deceased man and asked to be allowed to see the Stradivari, 1609. The case was duly opened. When the violin was handed to the visitor he remarked: "There must be some mistake," and suggested that something was wrong; the wrong case had been sent, the instrument he held having no resemblance whatever, to the Stradivari, and not being worth a sovereign.

Inquiries were set afoot and it was satisfactorily proved that the case had never been opened since it had been brought to England; neither had it left the custody of the late owner's nearest relative, who had kept it secured in a chest. The next day after the occurrence of the event related above, I was communicated with and asked if I could recognize the Stradavari in question. It is unnecessary to record my answer. I might, with an equivalent amount of reason, have been asked if I should know my child. The double case was formaly opened and the violin described above taken out. "Is that the Stradivari?" I scarcely knew whether my interrogator was in earnest or not, so ridiculous was the question. It remains only to be said that the Russian authorities were memorialized and furnished by me with a full description of the instrument, but to this moment its whereabouts has never been discovered.

HERE AND THERE.

The publishers of the TEMPO are gratified at the number of teachers who have been enlisting subscribers for TEMPO. Recognized as one of the foremost journals of its class, the teachers realize that it is to their benefit to have their pupils subscribe just before starting on their vacation, as the pupil is in close touch with the musical world and returns in the Fall with renewed ambition. Besides every teacher is paid for his work, and in some cases teachers have received as their share as high as twenty dollars within a few months. Our premium list will interest you. Write today for particulars.

During a visit to Harrisburg, Mr. Rudy Heller called on Mr. Frank Morrow the noted banjoist. Mr. Heller thinks Mr. Morrow a marvel, as his work on both the mandolin and guitar is to be compared with his wonderful manipulation of the banjo.

Miss Hilda Hempel of Atlantic City, is an unusual brilliant performer on the mandolin. She renders with astonishing ease some of Siegel's, Abt and Weeks' compositions.

Frederick J. Bacon will remove to Baltimore in the Fall. At present he has a number of engagements in the New England States. Mr. Frank Smith, formerly of New London, is now located in Hartford, having charge of Mr. Bacon's old stand.

Mr. Ed. C. Fischer of Philadelphia and W. L. Clark of Honesdale, Pa., have secured a seven weeks' engagement at Atlantic City. Mr. Clark while attending the Universsty of Pa. was elected leader of the Mandolin Club for 1901. He will assume charge on returning to College in the Fall.

The Harrisburg *Telegraph* contains a complimentary notice to the Young Ladies' Mandolin Club of the High School and their instructor, Frank S. Morrow. In speaking of their work, it says: "The playing of the Mandolin Club was the feature of the evening. Under the direction of Mr. Frank Morrow the members rendered in an artistic manner a number of pleasing overtures.

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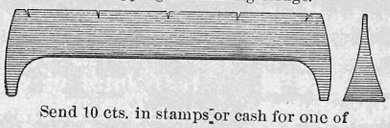

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